

To be continued Monthly.

*The*  
*PERIODICAL*  
*OVERTURE*

*In 2 Parts.*

*Composed by*

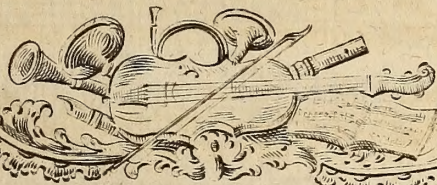
**F. J. GOSSEC.**

Number **XLVI.** PR. 25


*BREMNER*

Printed and Sold,

by **R. BREMNER**, at the Harp and Hautboy,  
opposite **SOMERSET-HOUSE**  
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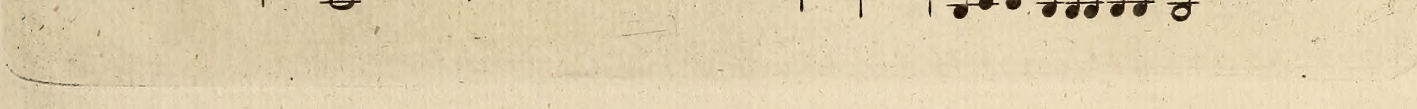
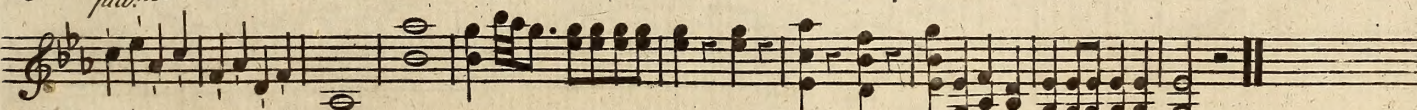
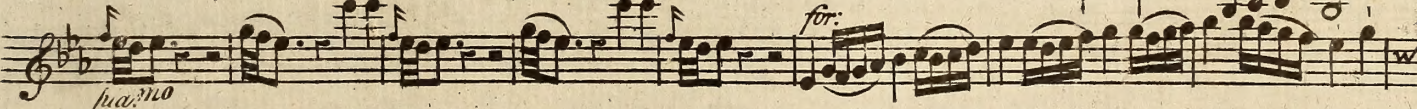
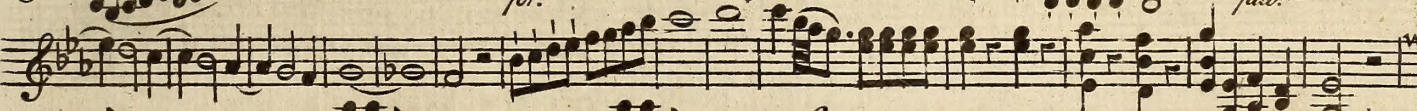
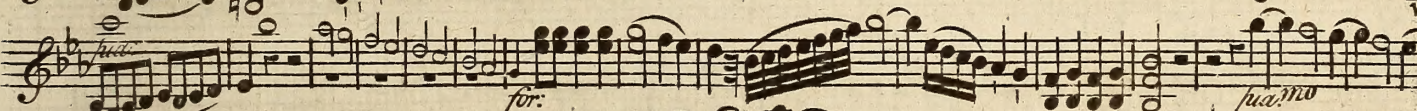
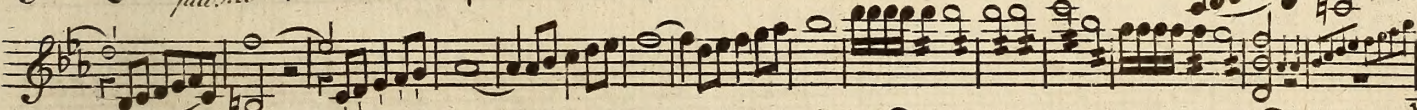
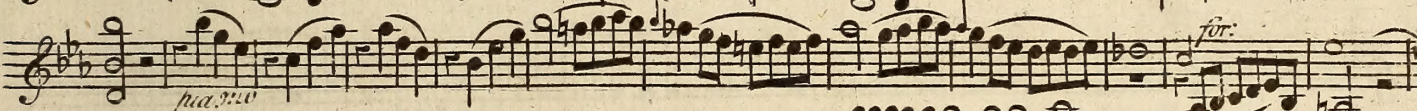
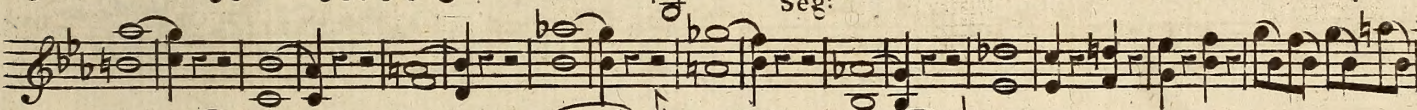
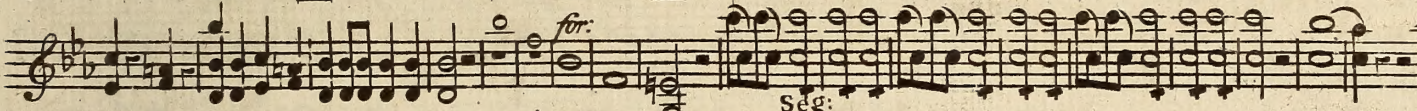
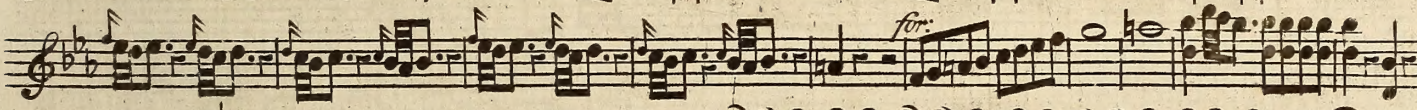
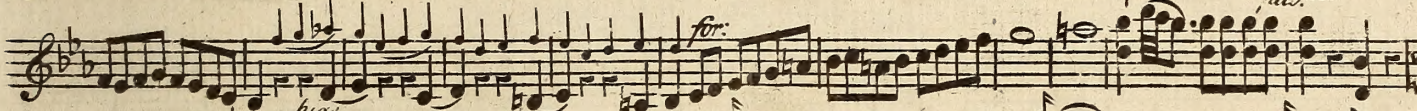
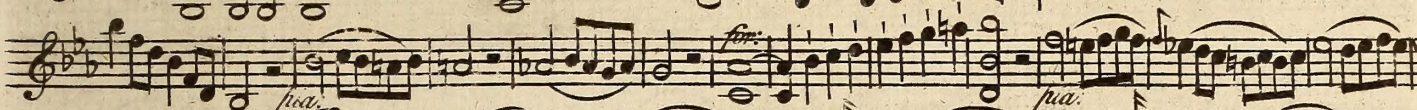
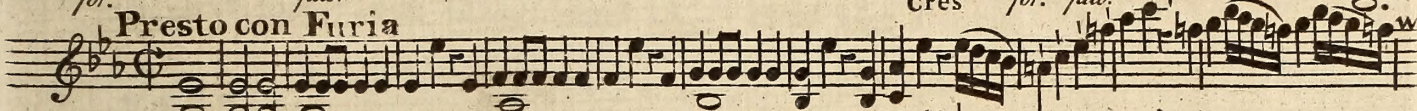
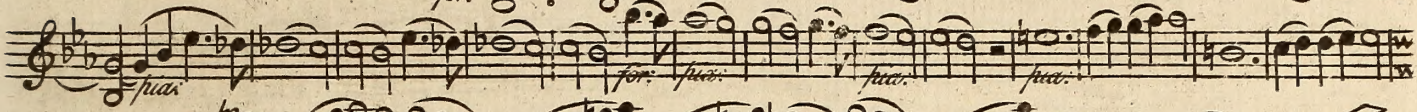
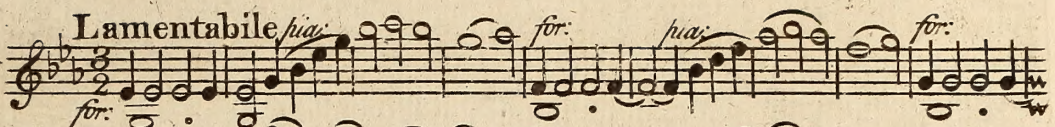


# VIOLINO PRIMO

Goffec 113

## SINFONIA XLVI

Lamentabile





## VIOLINO PRIMO

Andante  
Moderato

First system: Treble clef, key of B-flat major, 2/4 time. Starts with a *pia.* marking. Features eighth-note patterns with triplets.

Second system: Continuation of the eighth-note patterns.

Third system: Continuation of the eighth-note patterns.

Fourth system: Continuation of the eighth-note patterns.

Fifth system: Continuation of the eighth-note patterns, with *for.* markings.

Sixth system: Continuation of the eighth-note patterns, with *pia.* and *for.* markings.

Seventh system: Continuation of the eighth-note patterns, with *for.* markings.

Eighth system: Continuation of the eighth-note patterns, with *for.* markings and a repeat sign.

Allegro  
molto

Ninth system: Treble clef, key of B-flat major, 6/8 time. Starts with *for. pia.* markings. Features sixteenth-note patterns.

Tenth system: Continuation of the sixteenth-note patterns, with *pia.* and *for.* markings.

Eleventh system: Continuation of the sixteenth-note patterns, with *pia.* markings.

Twelfth system: Continuation of the sixteenth-note patterns, with *for.* markings.

Thirteenth system: Continuation of the sixteenth-note patterns, with *pia.* markings and a *Rinf.* marking.

Fourteenth system: Continuation of the sixteenth-note patterns, with *Rinf.* and *Cres* markings.

Fifteenth system: Continuation of the sixteenth-note patterns, with *for.* and *pia.* markings.



*for.*  
*pua.* *Cres.* *for.* *pua.* *Cres.* *for.*  
*pua.*  
*for.* *pua.* *Cres.*  
*for.* *pua.mo*  
*for.*  
*pua.* *Rinf.* *Rinf.* *Cres.*  
*for.*  
*pua.*  
*pua.* *for.* *pua.* *for.* *pua.* *for.* *pua.*  
*for.*  
*for.*











100  
**SINFONIA**  
**XLVI**

**VIOLA**

Goffec

*for.* *2 for.* *lua.* *for.*

*Lamentable*

*for.* *2 for.* *lua.* *for.* *Poco for.* *for.*

*lua.* *Cres: for.* *lua.*

*Presto con Furia*

*1* *lua.* *for.* *1* *lua.*

*for.* *1* *lua.* *1* *lua.*

*1* *for.* *1* *lua.* *1* *lua.*

*for.* *2* *for.* *for.*

*lua.* *for.* *1* *for.*

*2* *for.* *1* *for.*

*lua.* *for.*

*2* *for.*



# VIOLA

101

Andante Moderato

First system of the Andante Moderato section, measures 1-10. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. A first ending bracket is shown above measures 8-9. The section concludes with a double bar line and a repeat sign.

All<sup>o</sup> Molto

Second system of the All<sup>o</sup> Molto section, measures 11-30. The key signature remains two flats, and the time signature changes to 6/8. The tempo is marked 'All<sup>o</sup> Molto'. The music is more rhythmic, featuring many sixteenth and thirty-second notes. It includes multiple first and second endings, marked with '1' and '2'. Dynamic markings such as *for.* (forte), *puu.* (pianissimo), *Cres.* (crescendo), and *Dimf.* (diminuendo) are used throughout. The section ends with a final double bar line.



